

HIT THE LIGHTS

Words and Music by James Hetfield
and Lars Ulrich

Chord Diagrams:

- A5: 10 8 8
- D5: 2 5 5 3fr.
- G: 3 2 3fr.
- E5: 4 6 6 7fr.
- B5: 5 6 6 7fr.
- E5 (over 3): 5 6 6 7fr.
- A5 (7): 5 6 6 7fr.
- C5: 2 3 3 3fr.

Moderate Rock ♩ = 144

Intro E5

Fade in

pick slide

Faster ♩ = 160

A5(7) C5 D5 G5 Am7 N.C. A5(7) C5 D5 G5

P.M. (Palm Mute)

Am7 N.C. Full A5

Full

Am7 N.C. Full A5(7) Rhy. Fig. 1 C5 D5 G5

let ring (Vocal: / Wah)

Am7 N.C. A5(7) C5 D5 G5 Am7 N.C. (end Rhy. Fig. 1)

P.M.

1st, 2nd, 3rd Verses
w/Fill 1 2nd time;
w/Fill 2 3rd time

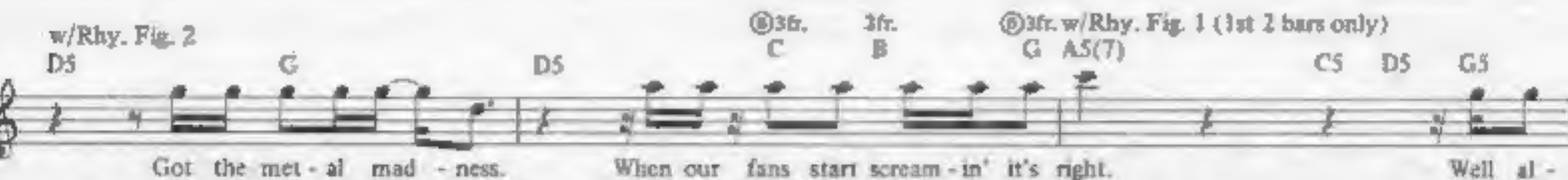
Rhy.
Fig. 2

(end Rhy. Fig. 2)

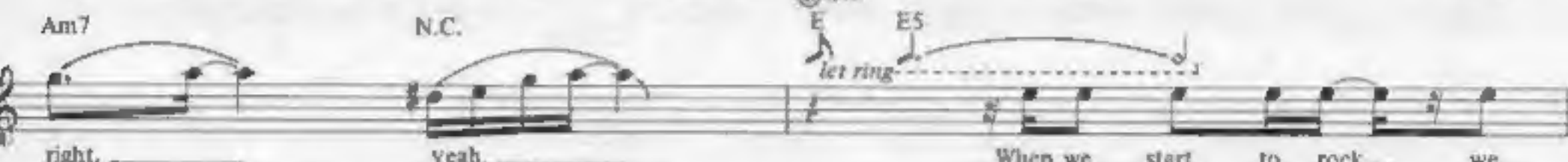
w/Rhy. Fig. 1



1. No life till leath-er. We're gon-na kick some ass to-night.
2,3. See additional lyrics



Got the met-al mad-ness. When our fans start scream-in' it's right. Well al-



right, yeah. When we start to rock we



nev-er will stop a-gain. Hit the



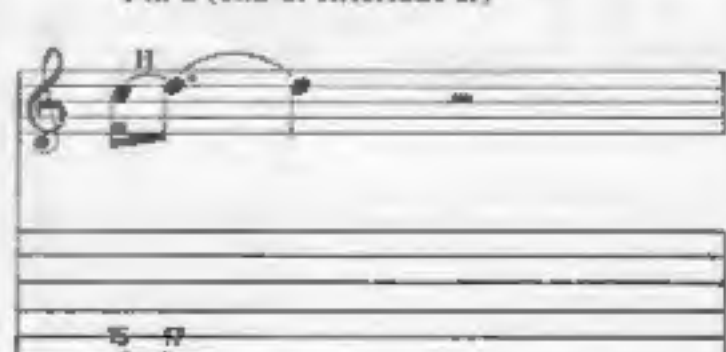
lights. Hit the lights.



Fill 1 (end of Interlude I)



Fill 2 (end of Interlude II)



C5 G5 |1. A5

Hit the lights.

(Drum fill)

Interlude I
w/Rhy. Fig. 1
A5(7)

C5 D5 G5 Am7 N.C. A5(7) C5 D5 G5

8va- Full P Full P Full P Full P Full P Full P Full P Full P Full P Full

Am7 N.C. |2. A5

lights.

(Drum fill)

Interlude II
w/Rhy. Fig. 1
A5(7)

C5 D5 G5 Am7 N.C.

8va- Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

A5(7) C5 D5 G5 Am7

8va- Full P Full P Full P Full P Full P Full P Full P Full P Full P Full

1/4 loco N.C.

1/4 P.M.

12

Rhy. Fig. 4

ASV CS ASV DS ASV CS (end Rhy. Fig. 4)

8va

P P P P sl P P P P P P P P P P P P

3

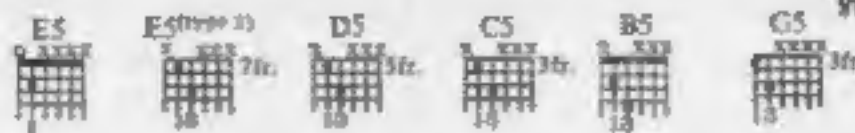
P P P P sl P P P P P P P P P P P P

17 17 20 17 19 17 18 17 22 17 20 17 17 16 17 22 17 20 17 19 17 17 17 17 22 17 20 17 19 17 17 17 22 17 20 17 19 17 17 22 17 20 17 19 17 17 17

20 20 20

THE FOUR HORSEMEN

Words and Music by James Hetfield,
Lars Ulrich and Dave Mustaine



Fast Rock ♩ = 204 (♩ = ♩)

Intro Gtr. C G5 D5 C5 N.C.(E5) (Gtr. 1 out)

Substitute Riff A 2nd time

Gtr. 1 E5 A.H. (8va) A.H. C5 G5 D5 C5 (Both gtrs.)

N.C.(E5) Rhy. Fig. 1 Riff A

3rd time to Coda 1 (Play 1st time only)

C5 G5 D5 C5 E5 (end Rhy. Fig. 1) Rhy. Fig. 2 D5

E5 C5 D5 E5 G5 E5 C5 G5 D5 C5 (end Rhy. Fig. 2)

1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (2 times)
E5

1. By the last breath the fourth winds blow, Ber - ter raise your ears. The

2,3. See additional lyrics

sound of hooves, knock at your door. Lock up your wife and chil-dren now. It's

time to wield the blade. For now you've got some com - pa - ny.

Chorus
Rhy. Fig. 3
E5 (type 2)
D5
Horse-men are draw-ing near - er. On leath-er steeds, they ride.

(end Rhy. Fig. 3)
C5 B5
They've come to take your life. pick slide

w/Rhy. Fig. 3
E5 (type 2)
D5
On through the dead of night, with the Four Horse-men ride.

B5 C5 B5 G5 w/Rhy. Fig. 1
N.C.(E5)
C5
or choose your fate and die!

2nd time D.S. al Coda I
3rd time to Coda II
C5 G5 D5 C5
Oh, yeah, yeah!

Coda I
E5
Gtr. I & II
N.C.(E5)
Play 7 times
3 F5 E5
P.M.

[illegible]

The musical score is divided into two systems. The first system is labeled 'Dus2' and 'B7b94'. The second system is labeled 'B7b94'. The score includes a treble clef and a bass clef. The first system has a key signature of one flat (Bb) and a time signature of 4/4. The second system has a key signature of one flat (Bb) and a time signature of 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked with 'Dus2' and 'B7b94'. The second system is marked with 'B7b94'. The score includes a treble clef and a bass clef. The first system has a key signature of one flat (Bb) and a time signature of 4/4. The second system has a key signature of one flat (Bb) and a time signature of 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The score is in common time (C) and consists of 16 measures. The melody is simple and catchy, with a clear beginning and end. The lyrics are written in a simple, sans-serif font.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics "The Rose Tree" underneath. The second system continues the melody on a single staff, with lyrics "The Rose Tree" underneath. The score includes various musical notations such as notes, rests, and bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The melody is marked with 'Full' and 'P' (piano) dynamics. The bottom system features a bass clef and a key signature of one sharp (F#). The bass line is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The bass line is marked with 'Full' and 'P' (piano) dynamics. The score is divided into two measures by a double bar line.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *Full*. Fingering numbers (1-5) are present under several notes. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. It includes notes, rests, and dynamic markings like *p* and *Full*. Above the staff, the text "NC (E5)" is written. Below the staff, the text "F5 E5" and "N.C.(E5)" are written. Fingering numbers are visible under the notes.

Handwritten musical notation on a five-line staff. It includes notes, rests, and dynamic markings like *p* and *Full*. Above the staff, the text "A.H. Full" and "F5" are written. Below the staff, the text "N.C. (E5)" and "F5 E5" are written. Fingering numbers are visible under the notes.

Handwritten musical notation on a five-line staff. It includes notes, rests, and dynamic markings like *p* and *Full*. Above the staff, the text "N.C. (E5)" and "F5" are written. Below the staff, the text "N.C. (E5)" and "F5" are written. Fingering numbers are visible under the notes.

Handwritten musical notation on a five-line staff. It includes notes, rests, and dynamic markings like *p* and *Full*. Above the staff, the text "F5 E5" and "N.C. (E5)" are written. Below the staff, the text "F5" is written. Fingering numbers are visible under the notes.

Handwritten musical notation on a five-line staff. It includes notes, rests, and dynamic markings like *p* and *Full*. Above the staff, the text "N.C. (E5)" and "F5 E5" are written. Below the staff, the text "N.C. (E5)" is written. Fingering numbers are visible under the notes.

Sheet music for guitar, featuring three systems of notation. The first system includes a treble clef, a key signature of one sharp (F#), and a 12-string guitar tuning. The second system includes a bass clef and a 6-string guitar tuning. The third system includes a treble clef and a 12-string guitar tuning. The music is written in a style that combines standard notation with tablature, using numbers 1-12 on the strings to indicate fret positions. The first system is labeled with 'F5' and 'E5' above the staff. The second system is labeled with 'F5' and 'E5' above the staff. The third system is labeled with 'F5' and 'E5' above the staff. The music is written in a style that combines standard notation with tablature, using numbers 1-12 on the strings to indicate fret positions. The first system is labeled with 'F5' and 'E5' above the staff. The second system is labeled with 'F5' and 'E5' above the staff. The third system is labeled with 'F5' and 'E5' above the staff.

Additional Lyrics

2. You've been dying since the day you've been born,
You know it's all been planned.
The quartet of deliverance rides.
A sinner once, a sinner twice,
No need for confession now
'Cause now you've got the fight of your life. *(To Coda)*
3. So gather round young warriors now
And saddle up your steeds.
Along scores with demon swords.
Now is the death of doers of wrong.
Swing the judgment hammer down,
Safely inside armor, blood, guts and sweat. *(To Chorus)*

MOTORBREATH

Words and Music by James Hetfield

Fast Rock $\text{♩} = 130$



Gtrs. 1 & 2
(Drums) 3

Intro

Chords: A5, A#5, B5, N.C.(G5)

Drum notation: 3

Chords: (A5), (F#5), (G5) (A5) (B5)

Chords: (A5), (F#5), (G5) (A5) (B5)

Chords: (A5), (F#5), (G5) (A5) (B5)

Chords: (A5), (F#5), (G5) (A5) (B5)

Chords: B5, A5, B5, A5, G5, F#5, G5, F#5, A5, G5, A5, G5, F#5, N.C.(E5)F#5, A5

Rhy. Fig. 1

Drum notation: 3

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (2 times)

Chords: B5, A5, B5, A5, G5, F#5, G5, F#5, A5, G5, A5, G5, F#5, N.C.(E5)F#5, A5

I Liv - ing and dy ing, laugh ing and cry ing. Once you have seen it you'll nev er be the same

2,3. See additional lyrics

Chords: B5, A5, B5, A5, G5, F#5, G5, F#5, A5, G5, A5, G5, F#5, N.C.(E5)F#5, A5

Life in the fast lane is just how it seems. Hard and it's heav-y, it's dirt-y and mean.

The musical score is organized into several systems, each containing a treble staff with musical notation and a bass staff with guitar tablature. The notation includes notes, rests, and dynamic markings such as *Full*, *P* (piano), and *sl* (sustained). Chord symbols *G#5* and *C#5* are placed above the treble staff in several measures. The tablature uses numbers 1-12 to represent fret positions and includes slurs and other technical markings. Performance instructions are written in various places: *(end Rhy. Fig. 2)* above the first system, *P.M.* (pick mute) above the second system, *C#5* and *D.S. al Coda* above the third system, *Coda* above the fourth system, and *w Rhy. Fig. 2 (6 times)* above the fifth system. The score concludes with a final system of staves.

The main guitar score is written for a 12-string guitar in the key of D major (two sharps) and 4/4 time. It consists of four systems of two staves each. The notation includes various guitar-specific techniques:

- Full:** Indicates full chords.
- P:** Picked notes.
- H:** Harmonics.
- 1 2:** Double stops on the first and second strings.
- 3:** A triplet.
- Slide:** A slide technique on the first staff of the second system.
- W Flt:** With flanger effect, indicated on the first staff of the third system.
- Chords:** Chords are indicated by numbers 10, 12, 15, 16, 19, 21, 22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Full I (Gtr. IV) *steady gliss.*

w/Flanger pick slide

The diagram shows two staves. The top staff is in D major and shows a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5. A curved line above the notes from E4 to D5 indicates a steady glissando. The bottom staff shows the corresponding fret positions on the guitar strings: 1, 2, 3, 4, 5, 6, 7, 8. A curved line below the fret numbers from 2 to 8 indicates a pick slide.

Additional Lyrics

2. Don't stop for nothin', it's full speed or nothin',
I'm takin' down you know whatever's in my way
Getting your kicks as you're shooting the line.
Sending the shivers up and down my spine. *(To Chorus)*
3. Those people who tell you not to take chances,
They are all musing on what life's about.
You only live once so take hold of the chance.
Don't end up like others, same song and dance. *(To Chorus)*

JUMP IN THE FIRE

Moderate Rock $\text{♩} = 176$

Words and Music by James Hetfield,
Lars Ulrich and Dave Mustaine

1st Verse
w/Rhy. Fig. 2 (3 times)
N.C.

Down in the depths of my fire y home, the sum-mons bell will chime —

N.C. B♭5 F N.C. C5 D♭5

Tempt ing you and a'l the earth — to join our sin-ful kind. — There s a

N.C. B♭5 F N.C. C5

job to be done and I'm the one, — you peo-ple make me do it —

w/Rhy. Fig. 2 (1st 2 bars only)
N.C. B♭5 F

Now it's time for your fate and I won't hes-i-tate to pull you

(Chorus)
w/Rhy. Fig. 1
N.C. D♭5

down in - to this pit. So come on! —

Rhy. Fig. 2A — — — — —

C5 B♭5 N.C. C5 B♭5 N.C.

Jump in the fire! — So come on! —

2nd time to Coda I,
3rd time to Coda II

Jump in the fire! —

2nd Verse
w/Rhy. Fig. 2 (3 times)
N.C. B♭5 F N.C. C5 D♭5

With Hell in my eyes — and with death in my veins — the end is clos-ing in. —

N.C. B♭5 F N.C. C5 D♭5

Feed - ing on the minds of men — and from their souls — with-in. My dia -



ci - pleas all shout _ to search you out _ and they al - ways shall o - bey. _

Fol - low

w Rhy Fig 2 (1st 2 bars only)
N.C.

w/Rhy. Fig. 2A
N.C.

D.S. al Coda



me now, my child, _ not the meek or the mild, _ but do just as I say

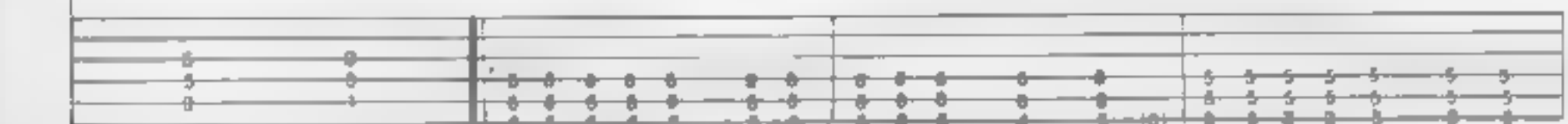
So come on! _

Coda I

Interlude

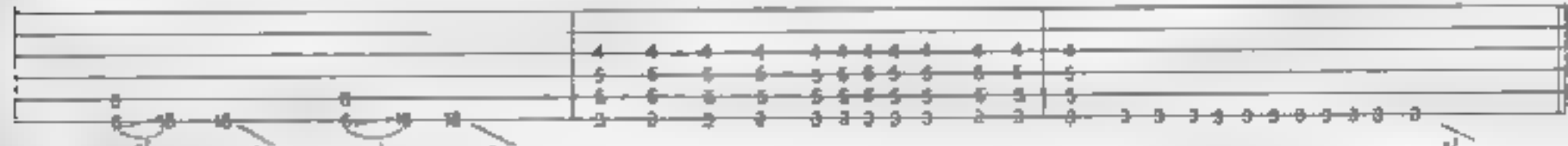
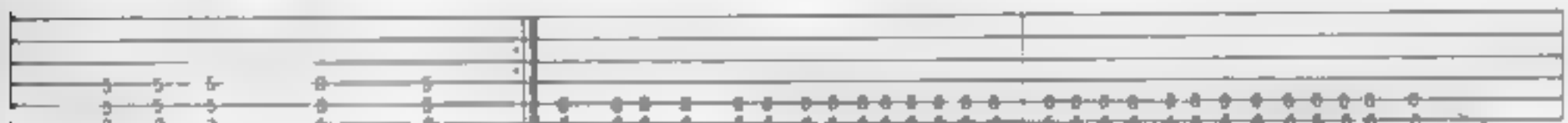
Bb5

Rhy Fig 3

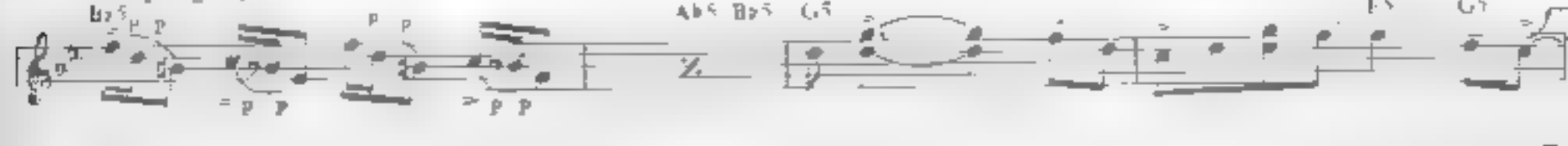


(end Rhy Fig 3) w Rhy Fig. 3 (2 times)
F5 G5 Bb5

Gtr II



Guitar solo
w Rhy Fig. 3 (4 times)



[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. The melody features various ornaments, including grace notes and mordents, and is marked with dynamics such as *f* (forte) and *sf* (sforzando). The bass line consists of a simple harmonic accompaniment. The score is labeled with measure numbers 1, 2, 3, 4, 5, and 6 at the bottom.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics 'The Rose Tree' are written below the melody. The score is divided into measures by vertical bar lines, and the piece concludes with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, with notes and rests corresponding to the lyrics. The second system continues the melody, also on a single staff. The lyrics are written below the notes. The score is a simple, single-melody arrangement.

3rd Verse
* Rhy Fig. 2, 3 times

1st

B7 F5 NC C5 D7

Jump by your w or be tak-en by force, I'll get you e ther way

12

d

N.C. Bb5 F N.C. C5

try ing to keep he lter h I stalk up u an prey ng

N.C. Bb5 I N.C. C5

your life as me, I am you you see. There's part of me in ev - ry - one - So, reach

w/Rhy. Fig. 2 (1st 2 bars only) N.C. Bb5 F w/Rhy. Fig. 2A N.C. C5 D5

down grab my hand walk with me through th e home where y to be ng So, now

Coda II w Last bar of Rhy. Fig. 1 w/Rhy. Fig. 1 C5 Bb5 N.C. C5 Bb5

So, now jump in the fire!

Bb5 N.C.

So, now

Jump in the fire! Come on, jump... be by, now!

Jump in the fire! Come on, jump... be by, now!

Bb5 F

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Aug. D5 N.C. Bb5

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

The image displays a page of guitar tablature for a piece in D major. The music is written on four systems, each consisting of a treble staff and a bass staff. The tablature includes various techniques such as bends, vibrato, and double stops, indicated by markings like 'Full', 'P', and 'bend'. Chord diagrams are provided for the key of D major and its related chords. The tablature includes fret numbers and dynamic markings such as 'Full' and 'P'.

N.C. Bb5 F NC C5

Bva. Db5 NC Begin fade Bb5 F

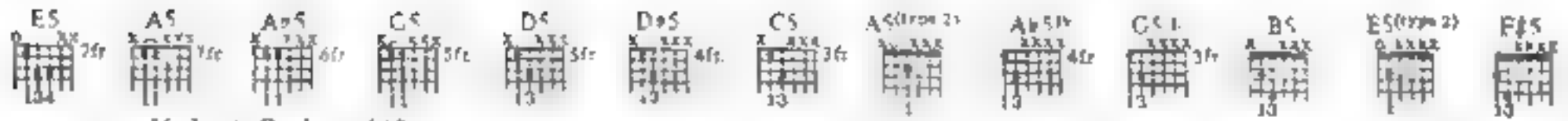
NC C5 Db5 NC Bb5

F NC C5 Db5 Full

NC Bb5 Full Full F Full Full Full NC C5 Fade out Bb5

WHIPLASH

Words and Music by James Hetfield
and Lars Ulrich



Moderate Rock $\text{♩} = 168$

Slower $\text{♩} = 160$

Intro Gtrs 1&2 *f* *Play 3 times* *let fade*

E5 3 E5

Gtr II *f* *let fade*

Gtr I *f* *let fade*

Gtrs 1&2 *f* *let fade*

(7) (5) 7 5 7 5 7 5 7 5

N.C. (E5) (Gtr. II out) Gtr. I *mf* *PM* *Play 3 times* *PM* *Play 4 times*

A5 A#5 G5 E5

Rhy. Fig. 1 (Gtr. I & II) *f* *PM* *Play 4 times*

A5 A#5 G5 E5

(end Rhy. Fig. 1) *f* *PM* *Play 4 times*

A5 A#5 G5 E5

N.C.(E5)
Rhy. Fig. 2 (Gtrs. I & II)

Play 4 times
G5
(end Rhy. Fig. 2)

1st, 2nd, 3rd, 4th Verses
w/Rhy. Fig. 2 (4 times)
w/Fill 1 (4th time only)
N.C.(E5)

G5 N.C.(E5)

I Late at night, all sys-tems go, you've come to see the show We do our best, you're the rest, you

2,3,4. See additional lyrics

G5 N.C.(E5)

G5

make it real you know

There's a feel-ing deep in side that drives you luck in' mad.

A

N.C.(E5)

Chorus
w/Rhy. Fig. 3 (3 times)

G5

C5

B5

A5

feel-ing of a ham-mer-head, you need it oh so bad

A

F#5

N.C.(E5)

C5

B5

A5

F#5

N.C.(E5)

dren-a-bne

starts to flow

You're thrash-ing all a-round.

3rd time to Coda I,
4th time to Coda II

C5

B5

A5

F#5

N.C.(E5)

(Gtrs. out)

Act-ing like a ma-niac

Whip-lash!

w/Rhy. Fig. 1 (4 times)
E5

A5 A#5 G5

1st time, D.S.
2nd time, D.S. al Coda I

A5 A#5 G5

Fill 1 (end of Guitar solo)

Sua-
Pull

Pull

Rhy. Fig. 3 (Gtrs. I & II)

C5

B5

A5

F#5

N.C.(E5)

H P.M.

Coda I

(Drums)

2

D5

D♭5

C5

A5 (7th 23)

A♭5 IV

G5 III

Interlude
N.C. (Em7)

Play 4 times

Guitar solo
w/ Rhy. Fig. 4 (8 times)
N.C. (Em7)

(4th time) Here we go!

Gtr. III

8va

Rhy Fig. 4 (Gtrs. I&II)

(end Rhy Fig. 4)

P P

P P

P P

P P

P.M.

P.M.

P P

P P

P P

P P

8va

loco

Full

Full

Full

Full

Full

H P

Full

Full

P

Full

A.H.

(15ma)

Full

Full

Full

H P

Full

Full

P

Full

A.H.

Full

Full

A.H. pitches E

E

First system of musical notation, featuring two staves. The top staff contains a sequence of chords labeled 'P H P' and 'Full'. The bottom staff contains a sequence of chords labeled 'P H P' and 'Full'.

Second system of musical notation, featuring two staves. The top staff contains a sequence of chords labeled 'Full' and 'P'. The bottom staff contains a sequence of chords labeled 'Full' and 'P'.

Third system of musical notation, featuring two staves. The top staff contains a sequence of chords labeled 'Full' and 'Whip lash'. The bottom staff contains a sequence of chords labeled 'Full' and 'Whip lash'.

Fourth system of musical notation, featuring two staves. The top staff contains a sequence of chords labeled 'Full', 'A5', 'A75', 'G5', and 'E5'. The bottom staff contains a sequence of chords labeled 'Full', 'A5', 'A75', 'G5', and 'E5'.

E5 A5 A♭5 G5

E5 8va- ... A5 A♭5 G5 D.S. al Coda 2

Coda II C5 BS A5 (type 2) E5 (type 2) F#5 E5 (type 2) F#5 E5 (type 2) Play 3 times

E5 (type 2) F#5 E5 (type 2) F#5 E5 (type 2) E5 (type 2) F#5 E5 (type 2) F#5

Wo oh!

Additional Lyrics

2. Bang your head against the stage like you never did before
Make it ring, make it bleed, make it really sore
In a frenzied madness with your leather and your spikes,
Heads are bobbing around, it's hot as hell tonight. (To Chorus)
3. Here on stage the Marshall noise is piercing through your ears.
It kicks your ass, kicks your face, exploding feeling nears.
Now's the time to let it rip, to let it fuckin' loose.
We're gathered here to maim and kill 'cause this is what we choose. (To Chorus)
4. Show is through, the metal's gone, it's time to hit the road.
Another town, another gig, again we will explode.
Hotel rooms and motorways, life out here is raw
But we'll never stop, we'll never quit 'cause we're Metallica. (To Chorus)

PHANTOM LORD

Words and Music by James Hetfield,
Lars Ulrich and Dave Mustaine



Moderate Rock $\text{♩} = 108$

Intro

N.C. Synth. arr. for gtr.

A5 Gtrs. 1 & II

p *f*

B5

Gtr I *f*

Gtr II

w/ Fill 2 (2nd time only)

p *p*

w/ Fill 1 (1st time only)

D5 E5 Rhy. Fig. 1

G5 A5 D5 E5

D5 (end Rhy. Fig. 1)

f *f*

w/ Rhy. Fig. 1

D5 E5

G5 A5 D5 E5

1st, 2nd, 3rd Verses

*Play 4 times

Rhy. A5

Fig. 2

(end Rhy. Fig. 2)

C5

B5 G5

w/ Rhy. Fig. 1 (2 times)

D5 E5

G5 A5 D5 E5

D5 F5 G5 A5

deaf-'ning sound of met-a) nears...

Fill 1 (Gtr. I)

Fdbk.

pick slide

Fill 7

Gtr III

(Gtr. III out)

Gtr I

pick slide

FGI 1 only

Guitar solo

(end Rhy. Fig. 4)

⑥ open F C5 B5 C5 F#5 G5

w/Rhy. Fig. 4 (3 times)

⑥ open E C5 B5 C5 F#5 G5

Gtrs. III&IV E5

Coda 1 Gtrs. I&II

8va

⑥ open E C5 B5 C5 F#5 G5 ⑥ open E5 C5 B5 C5 F#5 G5 Rhy. Fig. 5 (end Rhy. Fig. 5)

w Rhy. Fig. 5 (3 times)

⑥ open E G5 F#5 G5 C5 B5 ⑥ open E5 G5 F#5 G5 C5 B5 ⑥ open E G5 F#5 G5 C5 B5

w/Rhy. Fig. 4 (4 times)

⑥ open I C5 B5 C5 F#5 G5 ⑥ open E C5 B5 C5 F#5 G5

*Tap w/edge of pick throughout.

⑥ open E C5 B5 C5 F#5 G5 ⑥ open E C5 B5 C5 F#5 G5

w Rhy. Fig. 5 (4 times)

Interlude

Gtrs. II & IV (clean electrics) *Play 8 times*

Em Em/G F#m7(b9) Fmaj7#11

(let ring...)

*First time in bar A II
play first note of bar (E1)

Gtrs. I & II

Play 4 times

Faster ♩ = 96

Faster ♩ = 152

A5

Rhy. Fig. 6 (Gtrs. I & II)

(cont'd. on dashes)

(end Rhy. Fig. 6)

Gtrs. III & IV

w/ Wah on Filter

steady gliss.

w/Rhy. Fig. 6 (3 times)
 A5 C5 B5 G5

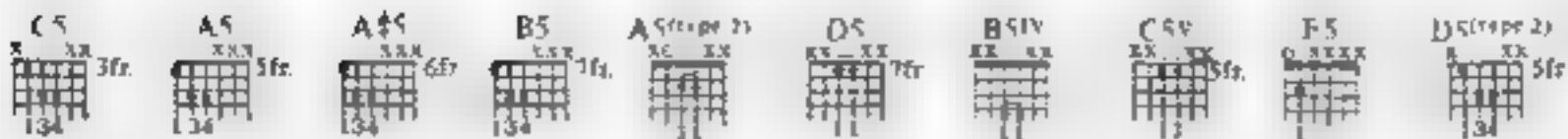
⑤ open
 E
 B5 G5

trem. pick

lead: g 55 P 7 5

NO REMORSE

Words and Music by James Hetfield
and Lars Ulrich



Fast Rock $\text{♩} = 188$

Intro E5 F#5 E6 Rhy. Fig. 1 (Gtrs. I&II) E5 F#5 E6 A5 E5 F#5 E6 F5 F#5 E6 B5 (end Rhy. Fig. 1)

Guitar solo I w/Rhy. Fig. 1 (6 times)

Gtr. III

*w/Wh. Pull

E5 F#5 E6 A5 E5 F#5 E6 F5 F#5 E6

E5 F#5 E6 A5 E5 F#5 E6

E6 B5 E5 F#5 E6 F5 F#5 E6 A5

E5 F#5 E6 E5 F#5 E6 B5 E5 F#5 E6

E5 F#5 E6 A5 E5 F#5 E6 E5 F#5 E6 B5 E5 F#5 E6 E5 F#5 E6 A5

[illegible]

53

NC P C5 NC D5

1st

NC P F5 NC P D5

NC P P Full D5 Full

w Rhy. Fig. 4
N.C. steady gliss sl. E5 N.C. D5 N.C. C5 N.C. D5

(Play 1st time only)

Slower ♩ = 152
Straight e. gliss feel
N.C.

Gtr I NC Gtrs I & II D5 AS

Gtr II

Coda II
N.C. (Gtrs. out)

At tack'

w/Rhy Fig. 6

Sol-diers are bound-ing, Bod-ies are mount-ing, Can-nons are shout-ing to take their a base
fu-ri-ous fight-ing, Swords are like light-nig, It all be-comes fright'ning, You know death is near

w/Rhy Fig. 5 (2 times)

System 1: Treble clef, key of E major, 4/4 time. Chords: A5 (fry) A (open), D5 A (open), B5 IV A (open), C5 V A (open), B5 IV C5 V B5 IV.

System 2: Treble clef, key of E major, 4/4 time. Chords: A5 (fry) A (open), D5 A (open), B5 IV A (open), C5 V A (open), B5 IV C5 V B5 IV.

System 3: Treble clef, key of E major, 4/4 time. Chords: C5 V A (open), B5 IV C5 V B5 IV, C5. Bass clef, key of E major, 4/4 time. Chords: B5, E5.

System 4: Treble clef, key of E major, 4/4 time. Chords: C5 V A (open), B5 IV C5 V B5 IV, C5. Bass clef, key of E major, 4/4 time. Chords: B5, E5.

System 5: Treble clef, key of E major, 4/4 time. Chords: C5 V A (open), B5 IV C5 V B5 IV, C5. Bass clef, key of E major, 4/4 time. Chords: B5, E5.

System 1: Treble clef, key of E major, 4/4 time. Chords: E5, F#5, G5, F#5, E5. Bass clef, key of E major, 4/4 time. Chords: E5, F#5, G5, F#5, E5.

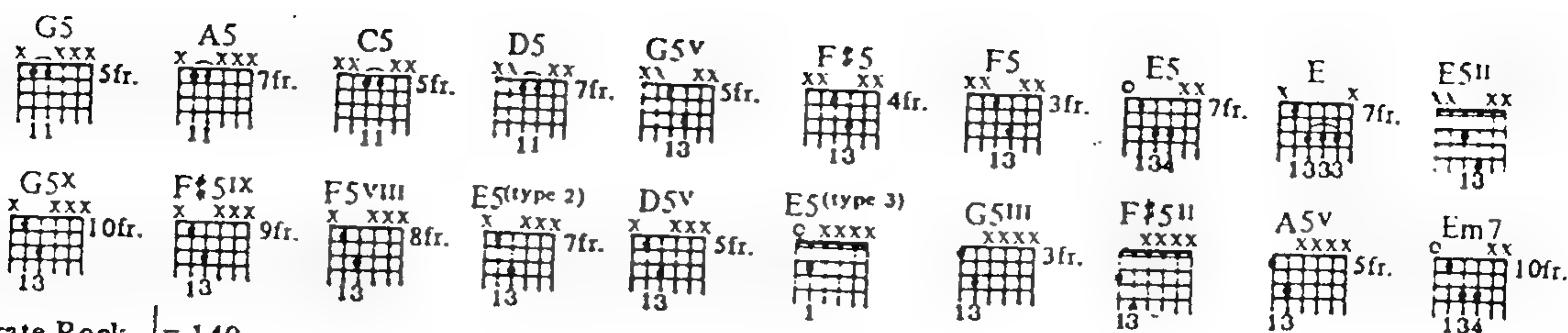
System 2: Treble clef, key of E major, 4/4 time. Chords: E5, F#5, G5, F#5, E5. Bass clef, key of E major, 4/4 time. Chords: E5, F#5, G5, F#5, E5.

Additional Lyrics

2. Blood feeds the war machine
As it eats a way across the land.
We don't need to feel the sorrow.
No remorse is the one command. (To Pre-chorus)
3. Only the strong survive.
No will to save the weaker race.
We're ready to kill all comers.
Like a loaded gun right at your face. (To Pre-chorus)

SEEK & DESTROY

Words and Music by James Hetfield
and Lars Ulrich



Moderate Rock $\text{♩} = 140$

Intro Gtrs. I&II N.C. Riff A

Play 8 times (end Riff A) N.C. Riff B

mf P.M.-----4 H P.M. P.M.-----4 P.M. *sl.*

H *sl.*

(Gtr. II out) N.C.(E5) G5 A5 G5 A5 N.C.(E5) (end Rhy. Fig. 1) N.C.(E5) G5 A5 G5 A5 N.C.(E5) Gtrs. I&II

Gtr. I Rhy. Fig. 1 Double w/Gtr. II-----4

P.M.-----4 P.M.-----4 P.M.-----4

w/Rhy. Fig. 1 (Gtrs. I & II) G5 A5 G5 A5 N.C.(E5) w/Rhy. Fig. 1 N.C.(E5) G5 A5 G5 A5 N.C.(E5) Play 4 times

Al - right. (1st time only)

N.C.(E5) Riff C Play 4 times (end Riff C)

1st, 2nd, 3rd Verses

w/Riff C (4 times)

N.C.(E5)



1. Scan-ning the scene_ in the cit - y to - night. We're look - ing for you_ to start up a fight.
2.3. See additional lyrics



There's an e - vil feel - ing in our_ brains_ but it's noth - ing new. You know it drives us in - sane._

Pre-chorus

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)

1. w/Fill 1
N.C.

Rhy.
Fig. 2

C5 A

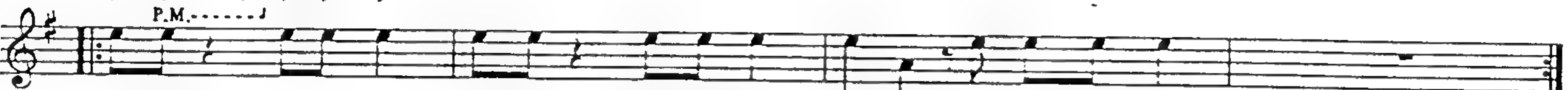
C5 D5 C5

A C5 D5 C5

A C5 D5 C5

A C5 D5 C5

P.M.



Run - ning. On our way. Hid - ing. You will pay. Dy - ing one thou - sand deaths.

2.

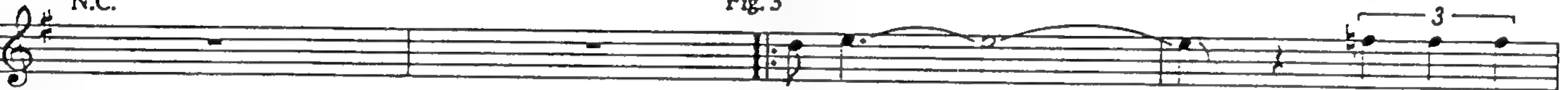
w/Riff B (2 times)
N.C.

Chorus

Rhy.
Fig. 3

F#5

F5



Search - ing. Seek and de -

1. 6 open
E

(end Rhy. Fig. 3)

2.

w/Rhy. Fig. 3 (last 2 bars only)

6 open
E

P.M.



stroy.

stroy.

3.

w/Rhy. Fig. 3 (last 2 bars only)

6 open
E

2nd time to Coda I;
3rd time to Coda II

4.

w/Rhy. Fig. 1

G5 A5 G5 A5 N.C.(E5)



stroy.

stroy.

w/Rhy. Fig. 1

N.C.(E5) G5 A5 G5 A5

D.S. al Coda I

Play 3 times

Coda I

w/Rhy. Fig. 3(1st 2 bars only)

G5

F#5

F5

E5

Faster = 208

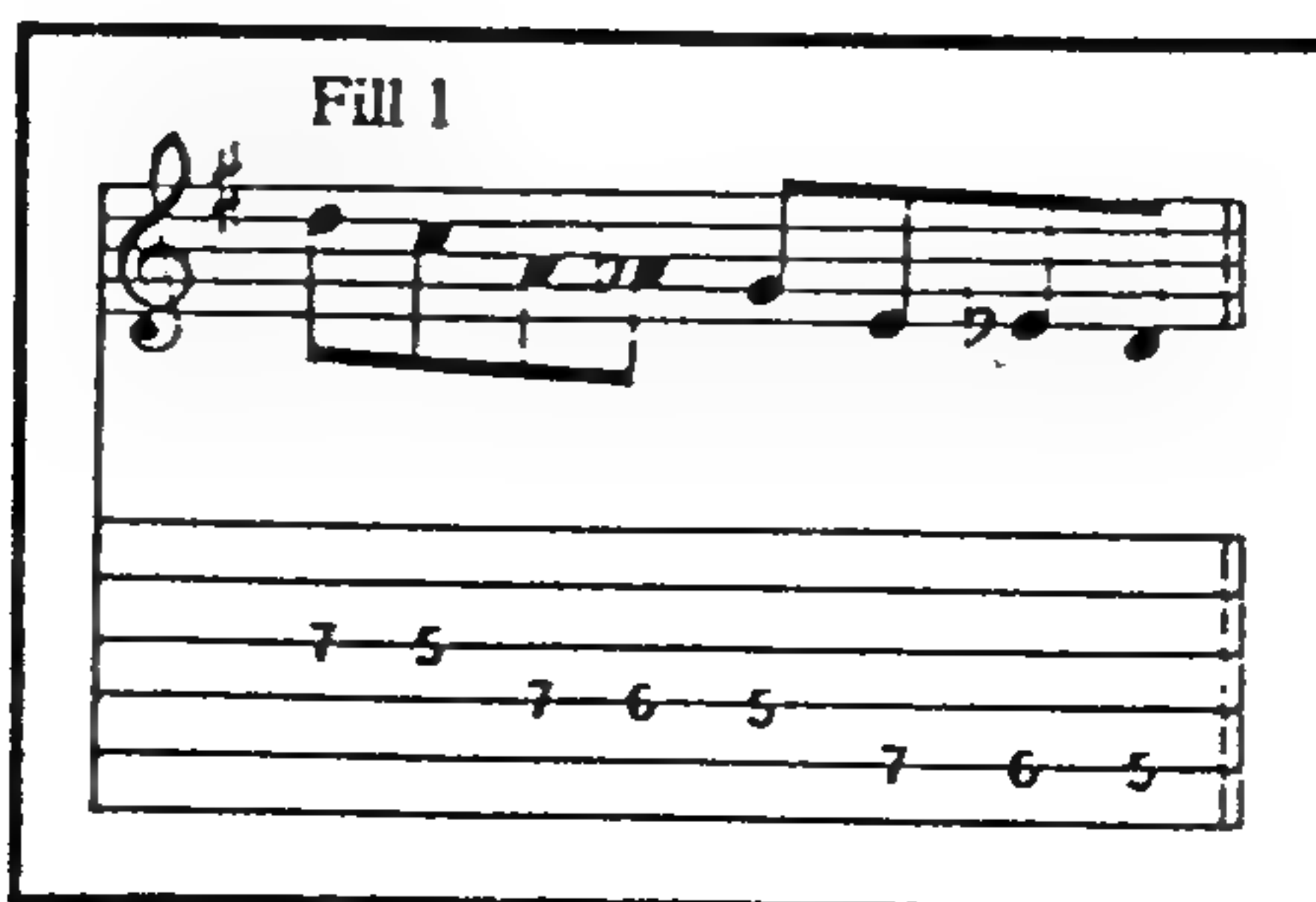
E

(Drums)



(3rd time:) 2. There is

Search - ing. Seek and de - stroy._



Fill 1

Substitute Rhy. Fill 1 (2nd, 3rd & 4th times)

N.C.(A5)

C5 N.C.(A5)

B5 N.C.(A5)

P.M. P.M.----1 P.M. P.M.----1 P.M.----1 P.M. P.M.----1 P.M.----1

Guitar solo
w/Rhy. Fig. 3 (3 times)

N.C. Play 4 times G5 F#5 F5

N.C.(E5) Full G5

F#5 F5 N.C.(E5) Full P

G5 F#5 F5 N.C.(E5) Full Full Full 1/2

Rhy. Fill 1

P.M.----1 P.M.----1 P.M.

F#5 N.C.(E5) Gtr. N.C. III steady gliss. Gtrs. I&II

P sl P sl P.M.----- P.M.--- P.M.----- P.M.---

15 12 15 12 11 12 15 12 14 12 (12) 11

3 2 0 3 2 0 3 2 0 3 2 0

Tempo I w/Riff A N.C. Play 8 times w/Riff B N.C. w/Rhy.Fig. 1 N.C.(E5) G5 A5 G5 A5 N.C.(E5) D.S. al Coda. Play 4 times

Coda II

Search-ing Seek and de - stroy, ha ha ha ha.

E5II (6) open E P.M.----- G5

3

F#5IX (6) open E F#5 F5VII (6) open E F5VII E5(type 3)E G5X F#5IX (6) open E F#5IX D5V (6) open E D5V E5(type 3)E G5X

P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

Substitute Rhy. Fill 2 (last time only) Play 4 time

Substitute Rhy. Fill 3 (last time only) Play 8 times

(6) open E E5(type 3)E G5III (6) open E F#5II (6) open E G5III (6) open E A5V G5III w/Riff B N.C. (6) open E Em7

P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

Play 3 times

Rhy. Fill 2

E5

sl.

P.M.-----

9 7

sl.

Rhy. Fill 3

F#5 N.C.(E5) A5 G5 N.C.(E5)

sl.

P.M.----- P.M.---

4 7 5 7 5 5 3 0 0

sl.

Additional Lyrics

- There is no escape and that's for sure.
This is the end we won't take anymore.
Say goodbye to the world you live in.
You've always been taking, but now you're giving. (To Pre-chorus)
- Our brains are on fire with the feeling to kill.
And it won't go away until our dreams are fulfilled,
There is only one thing on our minds.
Don't try running away 'cause you're the one we will find. (To Pre-chorus)

METAL MILITIA

Words and Music by James Hetfield,
Lars Ulrich and Dave Mustaine

Chord diagrams for various chords and scales:

- Bb5 (6fr)
- A5 (5fr)
- G5 (3fr)
- D5 (5fr)
- C5 (3fr)
- B5 (3fr)
- A5 (type 2) (1fr)
- Eb5 (6fr)
- E5 (7fr)
- F5 (8fr)
- Eb5 (type 2) (13fr)
- Bb5 (type 2) (13fr)
- F5 (type 2) (13fr)
- F5 (type 1) (3fr)
- B5 (type 2) (7fr)
- F#5 (4fr)
- C#5 (4fr)
- D#5 (6fr)
- A#5 (6fr)
- C5 (type 2) (8fr)
- G#5 (4fr)
- G5 (3fr)
- C#5 (type 2) (9fr)

Fast Rock $\text{♩} = 168$

Intro

Gtr I: F5, Bb5, A5, G5, N.C. (E5), Rhy. Fig. 1 (Gtr I), G5, A5, N.C. (E5), Bb5, A5

mf sl

PM

Double w/ Gtr II

End Rhy Fig. 1

N.C. (E5), G5, A5, N.C. (E5)

PM

w Rhy. Fig. 1 (Gtrs. I & II) (4 times) (4th time 1st 3 bars only)

N.C. (E5), G5, A5, N.C. (E5), Bb5, A5, N.C. (E5), G5, A5, N.C. (E5), Bb5, A5, G5

4 (open)

PM

Gtr I: A5, G5, Bb5, A5, G5

Gtr II: A5, G5, Bb5, A5, G5

sl

N.C. (Gtr I out), Gtr II, Rhy. Fig. 2, Play 2 times, Eb5, Bb5, C5, G5, A5, Bb5, Gtr I, Play 3 times, Eb5, Bb5, C5, G5, A5, Bb5

PM, PM, PM, PM, PM, PM, PM, PM, PM, PM

sl

BLITZKRIEG

Words and Music by Ian Jones,
Brian Smith and James Stratto

Fast Rock ♩ = 92

nt.o
Rhy Fig
D5 E5 D' E B; C# A5 D6 end Rhy Fig

w. Rhy Fig (Cross 1 & E) 4 times last time at 3 bars only

D5 C# D5 C# A5 D5 C# E

2fr 1fr

[illegible]

st. 2nd verses
N.C. 1st 2nd

Let us have peace
Save us from fire

Let us escape the fire
Save our selves the time if you wish

The musical score for 'Rhy Fig 2' and 'end Rhy Fig' is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 2/4. The score consists of two measures. The first measure is labeled 'Rhy Fig 2' and the second measure is labeled 'end Rhy Fig'. The notation includes various rhythmic figures and dynamics, with 'P.M.' (Piano Moderato) indicated in the first measure. The score is presented in a simplified, schematic manner, focusing on the rhythmic structure.

w/Rhy Fig. 2
A.C. (E5)

Let us have time, let the sun shine: Let us in work let duty ly sign
Come to our need leave our plea Save our selves by our h bloods
Pre-chorus
A5 C5 B5 C5 B5 C5 B5 A5 C5 B5 C5 B5 A5

Rhy Fig. 3

The day is coming.
The day is dawning.
Arms - ged-don's bear.
The time is near.

w/Rhy Fig. 3
A5 C5 B5 C5 C5 C5 B5 C5 B5 A5 C5 B5 C5 B5 C5 B5

In for no coming
At lions coming
Can we survive
the blitz

Chorus
w/Rhy Fig. 3 (3 times)
E5 D5 E5 D5 E5 B5 C5 A5 D5

krieg?

The blitz krieg.

(Sing 1st time only)

(Sing 2nd time only) He ha

2nd time to Coda
D5

w/Rhy Fig. 3 (3 bars only)
E5 D5 E5 D5 E5 B5 C5 A5 D5

The blitz krieg.

Guitar solo
F#5

(end Rhy Fig. 4)
w/Rhy Fig. 4 (7 times)

Rhy Fig. 4
Coda
F#5
Gtr. 1.

3

P

Full Full Full H P p

G#5 Rhy Fig 5 (end Rhy. Fig. 5) w/ Rhy Fig 5 2 times. p

3 3 tl sl p

tl p H Full p

*Two gls are on one 'hi' bar only.

Bb5 Rhy Fig 6 (end Rhy. Fig. 6) w/ Rhy Fig 6 6 times. p

*Two gls are on one 'next' bar only.

Half time $\text{♩} = 96$

Gtr I & II

Lead

3

2

1

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

STAGIUS BEI OLOPE

The musical score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Above the staff, there are various musical notations including notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The title 'STAGIUS BEI OLOPE' is printed below the staff.

[illegible]

The musical score for 'N.C. / E5' consists of two staves. The top staff is for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes with a tremolo effect indicated by a wavy line above the staff. The bottom staff is for bass, featuring a bass clef and a key signature of one sharp (F#). The notation includes a series of eighth notes with a steady rhythm.

Free time
ES

N.C.
Solo.

locos

While we are all together, let us
sing this song with a will.

AM I EVIL?

Words and Music by Brian Tattler
and Sean London Harris

Moderato Rock 2/4

1. *And*

2. *And*

3. *And*

4. *And*

5. *And*

6. *And*

7. *And*

8. *And*

9. *And*

10. *And*

11. *And*

12. *And*

13. *And*

14. *And*

15. *And*

16. *And*

17. *And*

18. *And*

19. *And*

20. *And*

21. *And*

22. *And*

23. *And*

24. *And*

25. *And*

26. *And*

27. *And*

28. *And*

29. *And*

30. *And*

31. *And*

32. *And*

33. *And*

34. *And*

35. *And*

36. *And*

37. *And*

38. *And*

39. *And*

40. *And*

41. *And*

42. *And*

43. *And*

44. *And*

45. *And*

46. *And*

47. *And*

48. *And*

49. *And*

50. *And*

51. *And*

52. *And*

53. *And*

54. *And*

55. *And*

56. *And*

57. *And*

58. *And*

59. *And*

60. *And*

61. *And*

62. *And*

63. *And*

64. *And*

65. *And*

66. *And*

67. *And*

68. *And*

69. *And*

70. *And*

71. *And*

72. *And*

73. *And*

74. *And*

75. *And*

76. *And*

77. *And*

78. *And*

79. *And*

80. *And*

81. *And*

82. *And*

83. *And*

84. *And*

85. *And*

86. *And*

87. *And*

88. *And*

89. *And*

90. *And*

91. *And*

92. *And*

93. *And*

94. *And*

95. *And*

96. *And*

97. *And*

98. *And*

99. *And*

100. *And*

101. *And*

102. *And*

103. *And*

104. *And*

105. *And*

106. *And*

107. *And*

108. *And*

109. *And*

110. *And*

111. *And*

112. *And*

113. *And*

114. *And*

115. *And*

116. *And*

117. *And*

118. *And*

119. *And*

120. *And*

121. *And*

122. *And*

123. *And*

124. *And*

125. *And*

126. *And*

127. *And*

128. *And*

129. *And*

130. *And*

131. *And*

132. *And*

133. *And*

134. *And*

135. *And*

136. *And*

137. *And*

138. *And*

139. *And*

140. *And*

141. *And*

142. *And*

143. *And*

144. *And*

145. *And*

146. *And*

147. *And*

148. *And*

149. *And*

150. *And*

151. *And*

152. *And*

153. *And*

154. *And*

155. *And*

156. *And*

157. *And*

158. *And*

159. *And*

160. *And*

161. *And*

162. *And*

163. *And*

164. *And*

165. *And*

166. *And*

167. *And*

168. *And*

169. *And*

170. *And*

171. *And*

172. *And*

173. *And*

174. *And*

175. *And*

176. *And*

177. *And*

178. *And*

179. *And*

180. *And*

181. *And*

182. *And*

183. *And*

184. *And*

185. *And*

186. *And*

187. *And*

188. *And*

189. *And*

190. *And*

19

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a quarter note G4, followed by a quarter note A4, and then a half note B4. The system ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of a single line of music. The second system shows the piano accompaniment in a grand staff (treble and bass clefs). The piano part includes a bass line and a treble line, with a 'Piano' dynamic marking. The lyrics 'The Rose Tree' are written below the piano accompaniment.

In time $\text{♩} = 340$

N.C. N.C. N.C.

In time

In time $\text{♩} = 60$

Harm

to ring

to ring

N.C. (B5) G5 A5 Bb5 A5

Play 8 times

8th time My

8th time My

1st, 2nd verses
w/ Rhy Fig. 1 (8 times)
N.C. (B5) G5 Bb5 A5 N.C. (B5) G5 A5

mouth er was a with
watched my mouth er die

sh. was burned a live
as my head

Bb5 A5 N.C. (B5) G5 A5 Bb5 A5

Thank you for the
soul now to the
soul now to the

G5 A5 Bb5 A5 F5 G5 A5
 tears break with my heart
 Take her down now
 Tak in re turn res

Bb5 A5 Bb5 A5
 don't want to see her face
 you come with me

N.C. (F5) G5 A5 Bb5 A5 N.C. (F5) G5 A5
 blis fered and burnt
 -ful -to -in the name
 -an -ish -my -dis -grace
 -in -in -set -ou -from
 Twen -ty -sev -en -ty -one was nine

w/ Rhy Fig. 3
 Gar - to - set - em - mak - in - pay their price
 See their bud - ies - out - on

the e - aki - time
 the in - with - ig - mps
 Am e - vil?

N.C. (E5) G5 A5 Bb5 A5 N.C. (E5) G5 A5 Bb5 A5 N.C. (E5) G5 A5
 And I am man and
 Yes, I am.

Bb5 A5 N.C. (E5) G5 A5 Bb5 A5 N.C. (E5) G5 A5
 Yes, I am.

w/ Rhy Fig. 3 N.C. (E5) G5 A5 Bb5 A5 w/ Rhy Fig. 3 ES (over 2) D5 CS
 (lead Rhy Fig 3) N.C. (E5) G5 A5 Bb5 A5 ES (over 2) D5 CS
 (2nd & 3rd times only) Play 3 times

Rhy. Fig. 1

(Gtr.) II, out

Faster ♩ = 92

A

Rhy. Fig. 4 (Gtr.) (1&1)

G5 D5 A5 C5 G5

PM M PM PM PM

(end Rhy. Fig. 4)

A5 G5 D5 A5 C5

PM PM PM PM PM

Bridge

Rhy. Fig. 5

D5 G5

PM PM PM PM PM

I On with the ac tion now

W Rhy. Fig. 5 (end)

D5 G5

PM PM PM PM PM

ll spread your blood inside

W Rhy. Fig. 5 (end)

D5 G5

PM PM PM PM PM

ll so you die

W Rhy. Fig. 5 (end)

D5 G5

PM PM PM PM PM

You are is scared with steel

W Rhy. Fig. 5 (end)

D5 G5

PM PM PM PM PM

like a double door en be fore ya

[illegible]

w/Rhy. Fig. 7 (4 times)
 ⑧ open
 E

Musical score for "w/Rhy. Fig. 6 (4 times)". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "P" (piano) and "Full". There are also some handwritten annotations above the staff, including "B5", "B", and "2fr.".

The musical score for 'D.S. al Coda' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a piano (p) dynamic and a triplet of eighth notes. This is followed by a series of eighth notes, some marked with accents (acc.) and slurs. Above the staff, there are several markings: 'B5', '(B) 2fr.', 'B', 'Full', 'B5', '(B) 2fr.', 'B', 'B5', '(B) 2fr.', 'B', 'B5', '(B) 2fr.', 'B', and 'B5', '(B) 2fr.', 'B'. The lower staff is in bass clef and begins with a piano (p) dynamic and a triplet of eighth notes. It continues with eighth notes, some marked with accents (acc.) and slurs. Above the staff, there are markings: 'Full', '10', 'B5', '(B) 2fr.', 'B', 'B5', '(B) 2fr.', 'B', and 'B5', '(B) 2fr.', 'B'. The piece concludes with a 'Coda' symbol. The tempo/mood is indicated as 'D.S. al Coda'.

*Sustains D (⊗ T Fr.) 1
and into D.S.

Coda

A5 G5 D5 A5 C5 G5
 Am I e - vil? Yes, I fuck-in' am.

A5 G5 D5 A5 A5 A C5 G5
 Am I e - vil? I am man.

E5 D5 N.C. *Play 3 times*
 yeah!
 (sing 1st time only)

Gtrs. I & II
 F.M. F.M.

E5 D5 A5
 rit.

Slower ♩ = 160
 w/Rly. Fig. 1
 N.C.(E5) G5 A5 B♭5 A5
 Play 6 times
 N.C. *pick swipes
 G5 E5
 *Gtr. II only (Gtr. I tacet)

Additional Lyrics

2. I'll make my residence, I'll watch your fire.
 You can come with me, sweet desire.
 My face is long forgot, my face not my own.
 Sweet and timely whore, take me home. (To Chorus II)
3. My soul is longing for, await my hear,
 Sent to avenge my mother, sleep myself.
 My face is long forgot, my face not my own.
 Sweet and timely whore, take me home. (To Chorus II)